NINETEENTH CENTURY AMERICAN PAINTINGS AT BOWDOIN COLLEGE
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BOWDOIN COLLEGE MUSEUM OF ART
1974
FOREWORD

This catalogue and the exhibition of Nineteenth Century American Paintings at Bowdoin College begin a new chapter in the development of the Bowdoin College Museum of Art. For many years, the Colonial and Federal portraits have hung in the Bowdoin Gallery as a permanent exhibition. It is now time to recognize that nineteenth century American art has come into its own. Thus, the Walker Gallery, named in honor of the donor of the Museum building in 1892, will house the permanent exhibition of nineteenth century American art; a fitting tribute to the Misses Walker, whose collection forms the basis of the nineteenth century works at the College.

When renovations are complete, the Bowdoin and Boyd Galleries will be refurbished to house permanent installations similar to the Walker Gallery's. During the renovations, the nineteenth century collection will tour in various other museums before it takes its permanent home.

My special thanks and congratulations go to David S. Berreth, who developed the original idea for the exhibition to its present conclusion. His talent for exhibition installation and ability to organize catalogue materials will be apparent to all. We are pleased that David's work at Bowdoin as Curatorial Intern in 1971-1972 and Curator of Special Projects in 1974 has helped to launch his career, which promises to be outstanding, as he already has contributed greatly to the Bowdoin College Museum of Art.

R. Peter Mooz
Director
ACKNOWLEDGMENTS

The impetus behind this project was provided by Dr. R. Peter Mooz, Director of the Bowdoin College Museum of Art, who was successful in securing the initial catalogue grant from the National Endowment for the Arts. It has been through his ambitious efforts and editorial assistance that the present work has been brought to completion.

The interest and advice received from the staff of the Museum was a major reason for the successful gathering of material concerning the collection.

Special thanks go to David Becker, Registrar, whose physical knowledge of the collections is unsurpassed, and to Lynn Yanok, Executive Secretary and Brenda Pelletier, Museum Secretary, whose tireless availability was a great comfort. I am also grateful to Joe Kachinski for his excellent photography and to David Warner for his helpful and varied assistance.

Final and most prominent praise should go to my own secretarial assistant, Diana Bourne, who labored ceaselessly throughout the period of preparation and whose meticulous research and rapid transcription of text never failed to arouse gratitude for her presence.

David S. Berreth
INTRODUCTION

The selection of the paintings included in this exhibition was undertaken with a desire to put on permanent display the most important nineteenth century American paintings from the Museum’s collections. The final group was culled from almost twice its number which stood available in the vaults. An attempt has been made to clearly represent each major stylistic period of the century and also to provide a variety of artistic viewpoints within those movements.

Therefore, in some cases where the Museum possesses several paintings by one artist, only a single example has been chosen. In other instances works by lesser known painters were passed over in favor of pictures by artists whose lives and careers were more in touch with the major schools or who were closely associated with trend-setting artists.

Abbreviated notes on the individual artists and their paintings have been included to serve as a guide to the viewer and should not be considered the final word on those works. Further study will be given to the entire collection of nineteenth century paintings in the guise of a fully developed catalogue to be published by the Museum in the near future. The complete work will present, in addition to those on exhibit, all the paintings not included in the permanent installation and will allow for more intense investigation and analysis of each artist and of their paintings.

In the interim, the interested reader may consult many fine reference books that have been authored in the last decade, a period that has seen a significant revival of scholarly interest in nineteenth century American painting. Several volumes will provide excellent information on almost all of the painters and movements represented in the Bowdoin collection. Among the most recent studies are Barbara Novak’s American Painting of the Nineteenth Century, and Thomas Flexner’s Nineteenth Century American Painting. For more specific analysis, John Wilmerding’s “A History of American Marine Painting and The Hudson River and its Painters” by John Howatt are fine examples. Additionally, excellent monographs exist on a number of the artists included in the exhibition.

Bowdoin College has been fortunate throughout its existence in having enjoyed the generosity of innumerable friends who have added to the collections both directly through gifts and indirectly through the establishment of purchase funds. It is in this way that the College has acquired the excellent and sizable group of American paintings from which this exhibition has been selected.
The College's initial acquisitions in the field of American nineteenth century painting were actually part of the Walker Art Building itself. The building was given to Bowdoin in 1894 by the Misses Walker and was constructed initially to house the then already voluminous collections of ancient art, old master drawings, and American colonial and federal portraiture. Four murals were commissioned by the sisters for the rotunda, and their tasteful choices of Abbott Thayer, John LaFarge, Kenyon Cox and Elihu Vedder as those to do the work reflect the Walker's excellent appreciation of late century American talent. However, it was not until 1938 that the Museum received its first painting by a major nineteenth century artist. The Fountains at Night, Chicago, by Winslow Homer, was the bequest of Mrs. Charles Homer and was brought about through the friendship established between Professor Philip Beam and the Homer family, who had a long association with Maine initiated by the artist's settlement at Prout's Neck in 1881.

The 1950s brought the first wave of major gifts of nineteenth century work. Paintings by William Merritt Chase, William Trost Richards, and William Stanley Haseltine came to Bowdoin, as well as a fine pastel by the best and most famous woman American painter, Mary Cassatt. The excellent Barefoot Child was given by Mrs. Murray S. Danforth, whose husband was a member of Bowdoin's Class of 1901. In addition, a portrait of Chauncey Allen Goodrich by John Trumbull was received from the sitter's grandson, Chauncey William Goodrich, who received an honorary doctoral degree from Bowdoin in 1915. These important gifts stimulated interest in the Museum's American paintings and initiated a fine response from friends and donors that continued to help fill historical gaps in the collection.

As the decade of the 1960s dawned, art historians and critics began to show increased respect for many long neglected American painters. The major talents of the nineteenth century had survived the test of time, but the work of many significant artists had been overshadowed, first by the revolutionary concepts of the late nineteenth and early twentieth centuries in Europe, and later by the attraction of the major American movements of the 40s and 50s.

It was during this period of reappraisal that the Bowdoin collection grew to its present status. First under the directorship of Marvin Sadik (1961-1967) and subsequently under Richard West (1967-1972) the Museum acquired the majority of its nineteenth century American paintings.

In 1961 a fund was established for the purchase and exhibition of Amer-
ican art by Mrs. George Otis Hamlin. This Fund has since made possible the purchase of numerous exemplary works, several of which are included in the exhibition. Among them are the portrait of A. Bryan Wall by Thomas Eakins, Montclair, N.J. by George Inness, Thomas Doughty's The Fall Hunter, and Newburyport Marshes by Martin Johnson Heade. In addition, Bowdoin's long association with Maine continued to be rewarded when former Governor Percival P. Baxter '98 gave Babes in the Woods by Eastman Johnson to the College in 1962.

1967 and 1968 brought other major donations to the Museum. Mrs. Florence C. Quinby established a Fund in memory of her husband Henry Cole Quinby h. '16 for the purchase of works of art, and over a dozen fine paintings were accepted from the collection of Mr. and Mrs. John H. Halford '07. The Quinby Fund has allowed the acquisition of works by Worthington Whittredge, Thomas Hill, and Albert Bierstadt among others, and from the Halffords the Museum received paintings by Alexander Wyant, John Neagle and Rembrandt Peale that are included in this installation.

An additional number of excellent paintings have been given to the Museum in recent years and their donors are as numerous as the works themselves. All have the unbounded appreciation of the Museum and it is hoped that continuing patronage will permit this institution to further add to the quality of the collection of American paintings that is here presented.

D.S.B.
CATALOGUE

All dimensions are in inches; height precedes width.
Works are listed chronologically by the date of the artist's birth.
Dates of paintings are given when known.
Trumbull had no professional training until he went to London in 1780 to study with Benjamin West. A native of Connecticut and son of a governor of that State, he had spent his early years at Harvard and in the Continental Army as an aid to George Washington. Under West’s influence he became a popular historical painter in the neo-classical manner, specializing in large compositions of important scenes of the American Revolution. He was an admirer of Ruben’s technique, and took much of his style from Baroque narrative painting. In 1817 he became head of the American Academy of Fine Arts, but his irascible conduct towards younger artists caused a split from which the National Academy of Design was born. In 1831 he gave his unsold pictures to Yale for a gallery and in the bargain received a guaranteed annual pension of $1,000 for the remainder of his life.

1. *Professor Chauncey Allen Goodrich* 1827
   oil on wood panel 25½ x 20½
   1954.29
   Gift of the Reverend Chauncey William Goodrich, Bowdoin Honorary D.D., 1915

Chauncey Goodrich was a minister before accepting an offer to teach rhetoric at Yale in 1817, and eventually he created his own position as professor of theology at the same institution. In 1838 he was selected by the Trustees of Bowdoin to become President of the College but the Overseers vetoed his election and he remained at Yale. The Professor’s picture was given to Bowdoin 116 years later by his grandson, a resident of Brunswick. Trumbull painted this likeness late in his career, many years after his best work, yet he managed to capture and reveal the staunchly religious character of Goodrich.
1. Professor Chauncey Allen Goodrich 1827
REMBRANDT PEALE 1778-1860

As the most talented son of the artist-naturalist Charles Willson Peale, Rembrandt worked closely with his father as a boy, often in Philadelphia. He first painted George Washington from life in 1795, while Washington sat for a portrait by his father. Later he was to paint the great General's likeness hundreds of times from memory and made a career of lecturing about his Washington portraits. He assisted his father in their museum work and opened natural history museums and art galleries himself in 1797 and 1814 in Baltimore. He succeeded John Trumbull as President of the American Academy of Fine Arts in 1825 and travelled to Europe several times from 1829-1932 to paint commissioned portraits and exhibit his Washington likenesses. In addition to portraiture, Peale painted numerous allegorical pieces, the most famous being The Court of Death of 1820.

2. Mr. Morton
   oil on canvas 30½ x 25
   1970.59
   Gift of Mrs. John Halford in Memory of John H. Halford '07

There is a dreamy romanticism to Peale's earlier portraits, and his treatment of the details of texture and finish is softer in this piece than later in his career when his brushwork became more active and his colors more pastel. This work follows closely the traditions of Philadelphia portraiture developed by Charles Willson Peale, Gilbert Stuart and Thomas Sully.
2. Mr. Morton
THOMAS SULLY 1783-1872

In 1795 Sully received his first instruction in Charleston, S.C., from a miniaturist, Jean Belzons, and produced his initial miniature portrait from life in 1801. In 1807, shortly after moving to New York, he met and took advice from Gilbert Stuart in Boston. He finally settled in Philadelphia in 1808 and immediately raised money for a trip to England where he studied briefly with Benjamin West. Sully returned in 1810 to eventually establish himself as the leading portraitist of the day. He painted over twenty-five hundred portraits in his career and after the deaths of Charles Willson Peale in 1827, and Stuart in 1828, there were no challengers to his title. A trip to England in 1837 resulted in a portrait of the newly crowned Queen Victoria and increased Sully's prominence abroad and stature at home. He returned triumphant in 1838 and his successes continued for the remainder of a long career.

3. Elizabeth Anne Bates 1837
   oil on canvas 30 x 25
   1962.2
   Gift of Mr. John H. Halford '07 and Mrs. Halford

Elizabeth Anne Bates was the daughter of Joshua Bates, the founder of the Boston Public Library who was, in 1837, making his fortune in banking in London. This was the first portrait that Sully painted upon his arrival in London on his trip to paint Victoria, a portrait of whom was commissioned by the Society of the Sons of St. George in Philadelphia. Sully's portraits were usually flattering to the sitter, yet he was also able to achieve a measure of personality and intelligence in each subject's expression that transcends mere physical identity.
3. Elizabeth Anne Bates 1837
THOMAS DOUGHTY 1793-1856

A native of Philadelphia, Doughty began painting landscapes in 1820 with little formal training. As a precursor of the Hudson River School he was one of the first to see the American continent as art, and devoted his talents to depicting quiet, harmonious scenes of the mountains, rivers and fields of Pennsylvania, New York and New England. His major influence was as a guide to the discovery of the American landscape by her native artists.

4. *The Fall Hunter* ca. 1849
   oil on canvas 16 1/4 x 24 1/8
   1967.6
   Hamlin Fund

The solitude of man in nature is a major theme in Doughty's work. It is a solitude that is harmonious with the land, and one that betrays its naturalness. There is no monumentality or intimidation in this scene. Light is natural and unarranged. His lack of training and artistic naiveté is apparent in many works, but here the artist's study of eighteenth century spatial formula is apparent, and his muted colors, which leave little room for drama, increase the lyrical intimacy of the painting. This piece was probably painted on Long Island when Doughty spent the summer and fall of 1849 at Huntington with his family.
4. *The Fall Hunter* ca. 1849
JOHN NEAGLE 1796-1865

As a successor to Gilbert Stuart and Thomas Sully, Neagle continued in a tradition of skilled and prolific portrait painters making a handsome living in Philadelphia, New York and Boston. He enjoyed great success at an early age, while marrying Sully's step-daughter and painting in a style highly influenced by and reminiscent of Stuart. His popularity continued undimmed for several decades prior to the Civil War.

5. *Huizinger Messehert* ca. 1822
   oil on canvas 16 x 12¾
   1966.87
   Gift of Mr. John H. Halford '07 and Mrs. Halford

6. *Mrs. Huizinger Messehert* ca. 1822
   oil on canvas 16 x 12¾
   1966.88
   Gift of Mr. John H. Halford '07 and Mrs. Halford

The influence of Stuart was marked in Neagle's early work. Both the brushwork and the light colors of his palette mirrored Stuart, who was still alive and painting when these portraits were done.
DAVID CLAYPOOLE JOHNSTON 1799-1865

Johnston, a Philadelphian, was primarily known as an engraver and lithographer, contributing satirical prints to various journals as well as producing book illustrations. He aroused considerable resentment and controversy from the subjects of his comic illustrations while quickly gathering popularity with the public. He acquired the title of “The American Cruikshank” after the successful English satirist and illustrator from whom he gained his inspiration.

7. Washington Allston in His Studio ca. 1830-1840
oil on board 10½ x 9
1965.14
Hamlin Fund

This miniature portrait was probably produced in the 1830s when Johnston was at the height of his career as an illustrator. Washington Allston, who in the first two decades of the century had been a brilliant innovator as one of America’s first and most powerful Romantic painters, was in his decline as a major artist. Johnston’s painting technique reveals an illustrator’s spontaneous and superficial approach to character study.
7. Washington Allston in His Studio ca. 1830-1840
CHARLES CODMAN 1800-1842

Codman was probably the first professional landscape painter in Maine. He began as a sign painter, turned to landscape in 1827 and struggled to minor success under the guidance of author and critic John Neal, who was later to help and encourage Harrison Brown. He gained regional repute but lacked the formal training that might have allowed him to reach a more innovative level.

8. *Down East* 1838
   oil on canvas 35 x 24
   1939.164
   Gift of Mrs. Marshall P. Slade

Thomas Cole's artistic conventions were quickly put to general use by lesser artists and became major compositional devices of the Hudson River style. Codman handled the formulas well, especially the framing of his spatial recession by dark trees and the Cole-like mountain top, but all in an uninspiring way that reveals an absence of the instruction he could never afford, due to the small demand for paintings in Maine.
8. Down East 1838
JOHN H. CARMIECKE 1810-1867

Carmiencke spent the first forty years of his life in Europe, and from 1846-1851 he was court painter at Copenhagen. After moving to New York City in 1851 he quickly found inspiration in the landscapes of the Hudson River Valley and New England, and remained in America for the rest of his life.

9. Valley of the Catskills 1859  
oil on canvas 16 x 24  
1963.11  
Gift of Charles F. Adams '12

The detailed and finished brushwork of Carmiencke reflects the academic techniques in which he was trained, but his style became softer under the influence of American painters. The same impressive vistas for which Bierstadt needed huge canvases are here successfully transferred to a small space, on a miniature scale.
9. Valley of the Catskills 1859
Hamilton had no formal training, but by 1840 he was giving drawing lessons in Philadelphia, where he worked for thirty years. He traveled extensively and studied the work of J. M. W. Turner in London in the mid 50s. His subsequent works brought him the title of the "American Turner". He is considered a major developer of the dramatic American seascape, a genre that was further advanced by W. T. Richards. Hamilton's special style was also appreciated and assimilated into the brilliant work of one of his pupils, Thomas Moran.

10. **Sunset at the Seacoast** 1874  
oil on canvas 20 x 30  
1970.16  
Florence C. Quinby Fund in Memory of Henry Cole Quinby h. '16

The hot, dramatic colors of Hamilton's marines, as well as his composition and handling of pigment recall the late seascapes of Turner. The English master was also an inspiration to Frederick Church, who carried those principles into American landscape painting.
10. Sunset at the Seacoast 1874
JAMES HOPE 1819-1892

Hope began painting portraits in 1843 in his home of West Rutland, Vermont, and continued for a few years in Montreal before returning to Vermont where he began to paint landscapes. He devoted himself to landscape painting for the remainder of his career.

11. Waterfall in the Mountains
(Stockbridge Falls, Vermont) 1867
oil on canvas 38 x 27
1948.16
Gift of Miss Susan Dwight Bliss

Hope expanded the controlled romantic and humanistic principles of Cole to include some of the theatrical vastness developed by Bierstadt and Church in their celebration of the American wilderness. The figure with staff in hand is a convention that was used often by Samuel F. B. Morse several decades earlier.
11. Waterfall in the Mountains
MARTIN JOHNSON HEADE 1819-1904

Heade is now considered one of the major representatives of the American luminist movement that developed at mid-century. He studied with Thomas Hicks, a cousin of the romantic realist Edward Hicks, and after a few years in New York began traveling throughout North and South America in search of subject matter. He was primarily known for a series of brilliant studies of South American humming birds, but due to his extensive travels and subsequent abandonment of the art center of New York, much of his work was forgotten until rediscovered in the 1940s.

12. *Newburyport Marshes*
   oil on canvas 15 x 30
   1964.45
   Museum purchase

American luminism was based on the study of light within an exact linear outline, a delicate, controlled luminosity different from the form-dissolving brilliance analyzed by the French painters later in the century, and a step away from the artificial effects dramatized by the Hudson River School. In his landscapes Heade was reminiscent in clarity of style to Fitz Hugh Lane, yet his analysis of light on forms is impressionistic in its intensity. The fascination with the effects of light on haystacks, so akin to Monet, was similarly repeated in many scenes painted under varying sunlight conditions.
12. Newburyport Marshes
WORTHINGTON WHITTREDGE 1820-1910

Born in what was then the wilderness of Ohio, Whittredge emerged from the West to embrace the romantic realism of the native American landscape painters who had recently discovered an innate beauty in their own land. He studied abroad for ten years before returning to find inspiration, as did so many others, in the work of Thomas Cole and the Hudson River School. His work later became more intimate and atmospheric, focusing on the capture of season and hour, rather than vastness and drama.

13. Second Beach, Newport
oil on canvas 14¾ x 21¾
1969.81
Florence C. Quinby Fund in Memory of Henry Cole Quinby h. '16

A favorite subject of Whittredge, Second Beach at Newport, R.I. was painted many times during different seasons and at different hours of the day. Both he and his friend, John F. Kensett, found the inspiration for their best work there. The broad manner and monochromatic tones indicate the influence of Corot and the Barbizons, with whom Whittredge was familiar as a result of his travels to Europe. Other works were in the hard style of the Düsseldorf School in Germany where he also studied. Although he rejected most of the ideas to which he was exposed in Europe, their influence is evident in the work done for many years after his return to America.
13. Second Beach, Newport
WILLIAM M. HART 1823-1894

William Hart came with his family from Scotland and settled in Albany, N.Y. in 1831. By the time he was 18 he had turned from painting carriages to portraits. He traveled the United States widely until settling in New York City in 1854. Later he became the first President of the Brooklyn Academy of Design. Hart was a competent landscape painter who often enlivened his scenes with fine studies of cattle or figures.

14. *Steer Study*
   oil and pencil on canvas 9¼ x 12¼
   1970.44
   Hamlin Fund

Sketches such as this were often painted in the field from nature, and were later incorporated into larger compositions. The excellent observation of the animals' anatomy and the handling of color reveal Hart's trained hand and experienced eye.
14. *Steer Study*
Johnson was a Maine native and traveled to Boston in 1840 to learn lithography. After two years he tried his hand at crayon portraiture and found great success. In 1849 he went to Europe to study at Düsseldorf and eventually spent four years at the Hague in Holland, where he absorbed the rich realist genre painting of Rembrandt and the Dutch Masters. On his return he settled in New York City and continued his painting of rural life, using distinctly American subjects. He soon developed a popular following for his story-telling pictures. After the 1880s he painted mostly portraits and solidified his reputation as the “American Rembrandt”, largely abandoning genre. His best work forecast the objective realism of Homer and Eakins that eventually moved American painting out of stagnant academia and into the next century.

15. *Babes in the Woods* (in collaboration with Jervis McEntee) 1882
   oil on canvas 36 x 30¼
   1962.31
   Gift of the Honorable Percival P. Baxter ’98

   The significance of the offstage element is obvious in Johnson’s story-telling. An unseen threat is left to the viewers imagination and the brave determination of the children is romantically poignant in the foreboding surroundings. Such vehicles were much appreciated by the audience of the day. A good portion of the background was probably painted by Jervis McEntee, who in his diary mentions working on the painting with Johnson. The piece is a double portrait of former Maine Governor Percival Baxter and his sister Madeleine.
Babes in the Woods (in collaboration with Jervis McEntee) 1882
GEORGE INNESS 1825-1894

Inness grew up in New Jersey, where his only training was as an apprentice in a map engraving firm and included lessons from topographer Regis Gignoux. His early work was in the precise, composed style of Thomas Cole and also exhibited debts to the "old masters" of landscape painting, especially to Claude Lorrain and John Constable. Visits to France in the 1850s exposed him to the Barbizon painters Corot and Diaz, whose influence on his work was immediately evident. As the first American to appreciate and incorporate the stylistic theories of that school, Inness played a major part in the later wide-scale development of American Impressionism, and served as a model to the new group of artists trying to break with stereotyped American landscape traditions.

16. Montclair, N.J.
oil on canvas 16 x 24
1968.15
Hamlin Fund

Inness' Impressionism was based on the transmission, through painting, of personal ideas and feelings, rather than on the visual effects of sunlight on objects, as was the case with the French. His was the intimate view of the Barbizons, modified to reflect the realistic tendencies in American thought and painting that developed after the Civil War. The dark palette and broad handling of pigment give a moody, airless quality to his scenes, which are often spiritual in effect.
16. Montclair, N.J.
JERVIS McENTEE 1828-1891

McEntee was a native of upstate New York and studied with Frederick Church during his early career. He was one of a large number of mid-century American landscapists who made successful careers at assimilating and applying the techniques of the major Hudson River School painters. He was always a competent, though rarely powerful, observer of nature.

17. *Evening Landscape – Late Autumn* 1881
   oil on canvas 18¹⁄₈ x 14¹⁄₂
   1970.53
   Florence C. Quinby Fund in Memory of Henry Cole Quinby h. ’16

This piece shows a fine sense of time of day and seasonal atmosphere. The intimacy of a small field of vision was a late development for McEntee, who in both subject matter and technique was indicative of the influence of the new realism that developed in the 1870s.
17. Evening Landscape - Late Autumn 1881
THOMAS HILL 1829-1908

Hill spent his early career as a decorative painter in Boston and as a portrait and floral painter in Philadelphia before moving to California in 1861. There he became one of the most prolific landscape painters of the day. He produced over five thousand oils of Yosemite National Park and sold them to the tourists, many European, who were flocking to the West. A great number of his works hence made their way overseas.

18. *Floral Still Life with Birds Nest* 1860
   oil on canvas 20 x 27½
   1970.33
   Florence C. Quinby Fund in Memory of Henry Cole Quinby h. '16

Hill's precise linear detail produced many qualities in still lifes that mirrored the landscape painting of his generation. The optimistic aura of plenty in the work illuminates the prevalent American attitude that existed during the period of expansion prior to the Civil War.
18. *Floral Still Life with Birds Nest* 1860
ALBERT BIERSTADT 1830-1902

Born in New Bedford, Massachusetts, Bierstadt returned to his parents' home of Düsseldorf, Germany, as a young artist. There he adopted the hard, detailed and highly finished landscape style that later brought him fame and financial success in the United States. He was one of the first artists to travel to the West on sketching expeditions, and he created from those studies monumental and theatrical works that dramatized the untouched wilderness of the American continent. He enjoyed an enormous reputation for several decades before changing tastes and attitudes robbed him of his audience.

19. Moonlight ca. 1860
   oil on paper (mounted on panel) 12⅞ x 9¼
   1969.68
   Florence C. Quinby Fund in Memory of Henry Cole Quinby h. '16

Small sketches such as this served as on the scene studies for the larger more finished works done later in Bierstadt's studio. However, the directness and spontaneity of these pieces has increased their popularity among current art historians and collectors. They reveal a natural talent for observation and a freedom of expression and technique unencumbered by the studio's artificial drama.
CHARLES CALEB WARD 1831-1896

A Canadian native, Ward took up painting in London when sent there to learn the family business. He studied under William Henry Hunt and by 1850 was in New York exhibiting at the National Academy. He spent most of his life in New Brunswick with occasional periods in New York City. His work was chiefly in genre and landscape.

20. *Pick-a-back* 1878
   oil on panel 10 x 8
   1963.492
   Hamlin Fund

An innocent scene is here enacted in a dark and mysterious forest. The fragility of the children in such surroundings was meant to arouse the emotions of the Victorian viewers. It was a romantic imagery that was popular to genre painters of the period. Ward’s finished style and clarity of line imparts these woods with a haunting stillness undisturbed even by sunlight.
20. Pick-a-back 1878
HARRISON BIRD BROWN 1831-1915

Brown was an established ornamental painter in his native Portland, Maine, before he first attempted landscapes in the 1850s under the guidance of John Neal. Neal had earlier helped Charles Codman in his career and Brown soon benefited from the encouragement. He began exhibiting at the National Academy and in Boston, and soon gained a reputation as Maine's best known native painter. However, he moved to London in 1892 and his work was quickly forgotten. It is only recently that interest in his career has been revived.

21. Barn Interior
   oil on board 12 x 18
   1964.34
   Hamlin Fund

The landscapist's use of space (a dark foreground receding to a luminous horizon) is stated here in architectural terms. Brown repeated this study in several paintings. His interest in the barnyard genre may have been influenced by the work of Eastman Johnson, another Maine native, and by William Sidney Mount, who were at the time applying luminist principles to scenes of human life on a naturalistic, rather than an idealistic scale.
21. *Barn Interior*
HERMANN HERZOG 1832-1932

Born in Bremen, Germany, Herzog was trained in the hard historical style at Düsseldorf, and spent his early career traveling in Europe and painting atmospheric landscapes in Norway, Holland and Switzerland. He carried his fine mechanical techniques to America, where he joined a burgeoning group of landscapists who had either been born abroad or had studied there. Settling in Philadelphia he painted from Maine to Florida throughout an active seventy-five year career. He preferred private sales and shunned exposure-rich exhibitions and, as a result, much of his work remained hidden for years. Only recently have his contributions come to light.

22. View of Lake Luzerne Opposite Brunnen ca. 1870
   oil on board 11 x 15
   1970.21
   Florence C. Quinby Fund in Memory of Henry Cole Quinby h. ’16

The viewpoint expressed in this fine piece is naturalistic. The sense of space and distance is well developed in a small format, a size that was inherent to an artist who worked almost exclusively out of doors. Herzog’s paintings are transitional, they were produced at the end point of Hudson River romanticism and they anticipated late century realism. He may be ranked among the American luminists, who were interested in natural light and atmosphere rather than in dramatic impact.
22. View of Lake Luzerne Opposite Brunnen ca. 1870
WILLIAM TROST RICHARDS 1833-1905

Richards began as a designer of ornamental fixtures in Philadelphia but soon sought drawing instruction from Paul Weber, who also had W. S. Haseltine as a pupil at the time. He followed Haseltine, Bierstadt and others to the Düsseldorf Academy in Germany to master the "mechanical" aspects of painting and returned to produce detailed and intimate landscapes before turning to seascape about 1867. He specialized in marine paintings for the rest of his career.

23. *In the Woods* 1860
   oil on canvas 15\% x 20
   1955.10
   Gift of the Misses Mason

A fascination with truth in nature is evident in Richards' precise delineation of form and texture. He was an astute observer, and created a transcendentalist vision that pervades his work.
3. In the Woods 1860
Haseltine acquired his first instruction under the fine draftsman Paul Weber in Philadelphia. In 1854 he traveled to Düsseldorf, where he joined the company of Whittredge, Bierstadt and other young American artists then studying there. He returned to New York in 1858, only to leave America and settle for good in Rome in 1867. He spent the remainder of his life in Italy, where he modified his early linear luminist style to include the looser European influences prevalent in the later part of the century.

24. *Coast of New England*

oil on canvas 15 x 23
1952.1
Gift of Helen Haseltine Plowden

Haseltine's style was that of a draftsman. The forms were drawn first in outline and details of color and texture added to create the crisp, bright effects of sunlight and shadow. This scene is much more intimate in its scale than were those of many of his contemporaries, which illustrates the philosophy of the Barbizon School where he studied sporadically throughout his career. His work reflected the developing taste for realism, later to be mastered by Winslow Homer.
24. Coast of New England
EDMUND DARCH LEWIS 1835-1910

Lewis was a popular painter in his native Philadelphia, from which he journeyed throughout the Northeastern states in quest of subjects for his grandiose landscapes, produced in the late Hudson River style. He studied under Paul Weber, a noted drawing instructor who also had Richards and Haseltine as students.

25. *Lake George* 1869
   oil on canvas 30 x 50
   1970.32
   Florence C. Quinby Fund in Memory of Henry Cole Quinby h. '16

By mid-century the styles of Church and Bierstadt had been assimilated by a host of artists with the technical skill to successfully satisfy the public’s demand for large, luminous landscapes. Though not innovative, Lewis developed a competent manner that displays solid training and a well practiced formula. Lake George was a popular subject for artists of Hudson River School persuasion. An artists' colony of modest size flourished in nearby Albany, New York, for many years at mid-century.
25. Lake George 1869
ALEXANDER HELWIG WYANT 1836-1892

Born in Ohio, Wyant was self-taught, as were many western artists. He was influenced by George Inness, whom he visited in 1857, and also studied in Germany and England before settling in New York in the 1860s. He is considered a transitional painter who spanned the tight realism of the Hudson River School and the later American Impressionist movement.

26. A Clearing in the Woods prob. after 1873
   oil on canvas 16 x 20
   1946.53
   Gift of Col. Francis M. Weld

During a western expedition in 1873, Wyant contracted an illness that cost him the use of his right arm, forcing him to learn to paint left-handed. A stylistic change accompanied this physical adjustment. From the hard, clear luminism of his early work he moved to a softer and more impressionistic handling of the pigment and to a more intimate depiction of nature, all reminiscent of the Barbizon work of Corot and Rousseau.
26. A Clearing in the Woods prob. after 1873
Winslow Homer ranks, along with Thomas Eakins, as the best known and most versatile realist that American art has produced. Born in Boston, Homer took an apprenticeship in a Boston lithography firm in 1855, and two years later began his professional career as an illustrator, first for Ballou’s Pictorial, and later for Harper’s Weekly. He served Harper’s as an artist-correspondent during the Civil War and traveled to Europe in 1867-68 where he saw early Impressionist work. For the next decade the effects of brilliant sunlight played a major role in his scenes of American genre. In 1881 he visited the bleak coast of Tynemouth, England, where in two years of painting his colors darkened and his association with the sea began. Back in America he settled on isolated Prout’s Neck, Maine, and except for brief winter sketching trips to the West Indies, he spent the rest of his life there. It was at Prout’s Neck that Homer’s brand of objective realism reached its peak in the magnificent marines produced during the later part of his career.

27. *The Fountains at Night, Chicago* 1893  
oil on canvas 16 x 25  
1938.2  
Bequest of Mrs. Charles S. Homer

The World’s Columbian Exposition at Chicago in 1893, which Homer attended with his brother, represented the culmination of the late nineteenth century American obsession with classical form and design. The “White City,” as it came to be called, consisted entirely of plaster reconstructions of Greek and Roman buildings, fountains and plazas, all illuminated by that still novel invention, the electric light. Homer’s fascination with contrasts of light and dark, composed in horizontal planes, became more marked as his career progressed. His early experience with graphics remained a constant influence on his conception and treatment of light and form. Here the added stimulation of artificial lighting enabled him to explore the entire tonal range of black to white in a manner similar to photography.
27. The Fountains at Night, Chicago 1893
THOMAS EAKINS 1849-1916

Among the American realists, Thomas Eakins is unsurpassed. He was as much a scientist as an artist, and began his training at the Pennsylvania Academy while he studied anatomy at Jefferson Medical College in Philadelphia. In 1866 he left for Paris where he spent three years in intense study under the meticulous technician Gerôme. He traveled to Spain in 1869 and saw the oils of Velasquez and Ribera, which greatly influenced his later work. Eakins then returned to Philadelphia, where he spent the rest of his life devoting his hard and precise style to the depiction of the people and scenes of his native city. In 1879 he assumed the professorship of drawing and painting at the Pennsylvania Academy. Amidst controversy, he introduced the use of nude models and scientifically intense anatomical study. Later in his career he was a pioneer in the study of human motion through photography and anticipated motion picture techniques. As an artist, teacher and scientist, Eakins was a true maverick, forever clashing with the establishment, but his precedent-setting contributions and truly American viewpoint forced native painting away from the stifling classicism that had inhibited American artists in the last decades of the nineteenth century.

28. A. Bryan Wall 1904
   oil on canvas 23 x 19½
   1962.16
   Hamlin Fund

A. Bryan Wall was himself an artist who lived in Pittsburgh. There he was affiliated with the Carnegie Institute and also kept a studio in Philadelphia, in which Eakins painted this portrait. Eakins spent most of his late career painting fellow artists, scientists and scholars. The offhand posturing of his subjects and the objective, unsoftened realism with which they are painted individualize their personalities and transmit a natural depth of character. His colors have the warmth and light of Rembrandt, and Eakins captured an inner intensity and intelligence in Wall’s countenance rarely found and never surpassed by his successors in portraiture.
28. A. Bryan Wall 1904
MARY CASSATT 1844-1926

Mary Cassatt received her academic training at the Pennsylvania Academy of the Fine Arts in Philadelphia, where she grew up. Soon after, in 1866, she went to Europe and eventually settled in Paris, never to return to America except for brief visits. She came under the influence of Degas, and in 1877 he asked her to join the Impressionists with whom she exhibited often. She enthusiastically promoted the artists of that group to her friends in the United States and was instrumental in the initial acceptance and purchase of their works in this country. In the 1890s she, like Degas, incorporated the design characteristics of Japanese prints and turned to the pastel medium. She gained a solid reputation in Paris and became one of the few American artists to enjoy the attention and acceptance of European critics and art historians.

29. The Barefoot Child 1897
pastel on paper 28 x 21
1953.42
Gift of Mrs. Murray S. Danforth in Memory of her husband Dr. Murray S. Danforth '01

Variations on the maternal theme are abundant in Cassatt's paintings, yet she never failed to capture the warmth and tenderness of the pair. When she took up pastel in the '90s, her pieces began to reflect the broad areas of flat color, cut-off compositions and angular fragmentation of Japanese woodcuts. The dry luminosity of the medium endows this work with a soft sensuality that successfully transmits the emotion of the scene.
Chase came East from Indiana to study at the National Academy and with J. O. Eaton. He subsequently moved to St. Louis and then on to Europe under private sponsorship. He worked under Karl Von Piloty and was influenced by Wilhelm Liebl in Munich where he studied from 1872-77. There he met with great success painting portraits and still life in the dark palette and muted tonalities of that school. He returned to New York in 1878 as the first painting instructor of the new Art Students League, and it is as a teacher that his influence was most felt. His rapid brushwork, lighter impressionist colors, and prolific working style inspired a generation of students who were always welcome in his bustling studio.

30. The Art Dealer: Otto Fleischman 1875
oil on canvas 26 x 21
1953.41
Gift of Dr. Max Hirshler

Painted while Chase was in Munich, the style and tonality of this portrait are indicative of the school developed by Liebl and advanced by a fellow Hoosier, Frank Duveneck, with whom Chase shared a studio in the German city. The rich browns and grays are broadly applied in the manner of Hals and Rubens, yet the lively brushwork of his later career is only hinted at. Chase abandoned this somber palette upon his return to New York where the blonde colors of the French had become widely influential on American tastes.
30. The Art Dealer: Otto Fleischman 1875
JOHN FRANCIS MURPHY 1853-1921

Murphy had no professional training, although he did study with A. H. Wyant early in his career. He did not gain success until past the turn of the century and most of his sales and awards came late in life. For many years he was considered on the same creative level as George Inness and Homer Martin, but that reputation has since been reappraised, and his work now is judged as that of a good, but not an exceptional painter.

31. Stormy Twilight ca. 1898
oil on canvas 12 x 19
1949.18
Gift of Mrs. Arthur Poillon

Murphy had a fascination for the beauty of manipulated pigment and, as can be seen here, he became a strong interpreter of unmodeled forms. There is a feeling of natural strength in his woods and skies. Although his technique may be seen as impressionistic, the brilliant sunlight that fascinated and inspired Monet did not find its way into Murphy’s interpretations. He may be linked more directly to the Barbizons through Wyant and, before him, Inness. This particular piece owes a debt to Whistler’s “nocturnes” in its fascination with sunlight in the midst of gathering darkness.
31. *Stormy Twilight* ca. 1898
EDWARD A. RORKE 1856-1905

Born in Brooklyn, New York, Rorke studied there and painted in that city throughout his entire career, while apparently experiencing no desire to travel. He was a member of the Brooklyn Art Club and died after a relatively short career.

32. *The Old Fiddler* 1885
oil on canvas 10 x 8
Hamlin Fund

A fascination with the details of texture places Rorke’s painting in a category similar to that of William Harnett and John F. Peto, two well-known still life painters who were contemporaries of his. The school of still life painting that developed from their work spread from its center in Philadelphia to become a significant movement in the 1880s and '90s. In this genre portrait Rorke placed his emphasis on the accurate depiction of wrinkles, to the exclusion of any major revelation of personality. The old man is an object, a folk character painted in much the same manner as Rorke treated the inanimate articles on the table and on the wall. The detailed handling and sentimental quality of this piece bring to mind the contemporary work of Andrew Wyeth.
32. The Old Fiddler 1885
HOWARD RUSSELL BUTLER 1856-1937

Butler studied extensively in Paris under Dagnan-Bouveret, Roll and Gervex. While in Europe he exhibited widely, winning medals at the Salon of 1886 and the Paris Exposition of 1889. In America his work was also seen in abundance at exhibitions throughout the country. He was simultaneously a member of the National Academy, Society of American Artists, New York Watercolor Society, Century Association and the Fine Arts Society.

33. The Coast Patrol
   oil on canvas 31 x 39
   1968.116
   Gift of H. Russell Butler, Jr.

The late nineteenth century romantic vision, which was often mysterious in character, attempted to rekindle the spark of idealism that had reached its height before the Civil War. Here Butler incorporated the broad brushwork of Sargent and Chase to produce a moody scene of solitude and harmony in nature.
33. The Coast Patrol
ANSON KENT CROSS 1862-1944

Born in Lawrence, Massachusetts, Cross spent his entire life in New England, and finished his career in Boothbay Harbor, Maine. He studied in Boston as a youth and eventually became a faculty member of the Boston Museum School in 1891.

34. *Across Boothbay Harbor*
oil on canvas 17 x 25
1961.79
Gift of Mrs. Anson K. Cross

Cross' work is evidence that he was aware of and admired the pure impressionism of the French, especially Monet. The group of American Impressionists was relatively small, and few developed the bright, airy qualities of that discipline to the extent that Cross did in this scene. Most worked in the manner of Inness and Whistler. They adopted the loose brushwork of the Europeans but not the brilliant palette. Childe Hassam was an exception, and Cross was probably influenced by that artist's work. He may even have studied with Hassam in Boston, where they both painted during the 1890s.

(*Photograph unavailable*)
FITZ HUGH LANE 1804-1865

Lane left his family home in Gloucester, Massachusetts in 1832 to learn lithography under William S. Pendleton in Boston. He became one of the most competent artists of the day in that medium, and when he turned to painting in the 1840s the draftsmanship and tonal qualities of his work reflected the skills developed on stone. He confined his work to marines, scenes of the New England coast painted in a quiet and delineated manner that shows the influence of a teacher, Robert Salmon, and the Dutch Marine School. His talents established the luminist style and marine painting as important movements at mid-century.

35. Gloucester Harbor 1858
   oil on canvas 24 x 36
   1971.42
   Gift of Mrs. Hope P. Gillmore

Lane's serene vision was a departure from academic marine painting, which had been marked by dramatic depictions of storms and shipwrecks, mostly historical in intent. His views are frozen in time and motion, and are highly structural and poetic in light and atmosphere, for he was influenced by Emerson's transcendentalist vision of nature. Here the sun is as central a subject as the ship. He reduced the panoramas of the Hudson River painters and subordinated most human elements to the role of compositional devices.

(Photograph unavailable)